



The four participants in a Political Science seminar on "Constitutional Confrontations" held Tuesday in the Sala de Puerto Rico: Professor Jeffery Pressman, Assistant to the Provost Louis Menand,

Head of Course XVII Eugene Skolnikoff, moderator of the panel, and Professor Walter Dean Burnham. For the story, see page 4.

Photo by Richard Reihl

Committee established to study problems with grading system

By Bill Conklin

The recently founded Ad-Hoc Committee on Grading held its first meeting last week.

The committee will examine the present grading system at MIT and try to "delineate what is right and wrong with the system, and how it affects the way students handle their courses," according to Professor Roy Kaplow, Course III, chairman of the committee.

"We will consider grading in general, how it has changed in the past, and why, and decide whether we want to change it for the future," explained Kaplow. "It's been needing a look for some time."

The committee grew out of the discussions on the Pass/Fail grading system at faculty meetings last spring.

The committee will attempt to consult as many concerned parties as possible to collect ideas. "We hope the committee members will be funnels for ideas from members of the MIT community," said Kaplow. "I hope that students will feel free to talk not only to our student members, but to any of us."

The committee also plans to make a "special effort" to talk to people with "previous recent serious involvement" in the subject, such as the Freshman Advisory Council, the Student Committee on Educational Policy, and other study groups, according to Kaplow.

The committee will meet weekly in closed sessions. "Closed sessions are essential to the working of the group," said Kaplow. "The committee has to do more than simply combine all the ideas brought. We must come to our own decisions, derive a set of solutions, and understand and clarify what we have for the community."

Kaplow said that one or two open sessions will also be held, during which individuals can discuss the issues with the committee members, and the committee can voice concepts they have already developed and use the discussions as a sounding board for reactions.

When asked why average

grades at the Institute have gone up in recent years, Kaplow replied, "It's a question of what the grades mean. When it becomes a common feeling that 'C' is a bad grade, not average, professors tend to give 'B's to students doing average work in a class."

"Also, professors generally don't like to have below average class cums, so they tend to raise their grades a little," continued Kaplow.

"A student who might make 'A's at another college may make less than that here," Kaplow explained. "Graduate schools do somewhat take into account what school a student comes from, but there are many complicated factors involved. It is necessary that it be done fairly, and that an MIT student's chances of being accepted are not hurt by his lower average."

"There has never been any decision to increase grades, to my knowledge," stated Kaplow. "There hasn't been a strict formal guidance for what a professor decides is passing or failing in his course."

The committee's aim is to report by the end of this school year, but if need be, it will extend its study further, Kaplow concluded.

Nixon tapes "nonexistent"

By Norman Sandler

The issue of the Watergate tapes remained unresolved Thursday, as Secret Service technicians and White House lawyers went before Federal Judge John Sirica in Washington to explain the nonexistence of tapes of two critical conversations.

White House Counsel Fred J. Buzhardt told Sirica Wednesday that there were no records of two conversations the President had last year with former counsel John Dean III and former Attorney General John Mitchell. Both conversations were considered critical in corroborating testimony given by both Mitchell and Dean before the Senate Watergate Committee earlier this year.

The other members of the committee are Norm Punsky a graduate student in Course VI-A, Larry Dagate '74 of Course XV, Edward Weinberger '75 of Course II, and Professors D.L. Blackmer, Course XVII, E. G. Cravalho, Course II, A.P. Mattuck, Course XVIII, P.W. Robbins, Course VII, A.C. Smith, Course VI, and B.R. Snyder, head of the Division for Study and Research in Education.

Judcomm issues report to IFC on rush violations

By Henry Frechter

The Judicial Committee of the Interfraternity Council, which is responsible for disciplinary action with the IFC, made its report on the rush violations which occurred this fall (*The Tech*, 9/21 and 10/5) at Tuesday night's IFC meeting.

Actions taken by JudComm, according to the report, were:

— SAE was fined \$150 for laxness of signing freshmen in and out and also for laxness in providing a rushee with messages. An additional \$50 will be suspended if problems like this do not appear next year.

— SAE was also fined \$400 "for conduct detrimental to a rushee." A rushee, bid by SAE, came back to their house and stated his desire to pledge. SAE discouraged him from pledging by explaining that he would make the house overcrowded by joining. Along with the fine, the JudComm decided to publicize the violation and emphasize that it is "strictly forbidden."

— LCA was fined \$50 for providing misleading information on the whereabouts of a rushee and an additional \$150 for incorrect sign-in/sign-out procedures.

— DKE was fined \$50 for violating the procedures of the Freshman Picnic and ZBT was fined for disruption of the picnic.

An unnamed house had a \$75 fine suspended "due to extenuating circumstances." The fine had been for laxness in sign-in/sign-out methods and in phone messages.

Both of the SAE fines and the larger of the two LCA fines are being appealed. The two original investigators of the case, states Jaglom in his report, are to be replaced. Jaglom appoints himself as one of the investigators, as he has been accused of bias against SAE, and thus will not be able to sit on the judging committee.

After the JudComm report, Chairman Dave Bernstein continued the IFC meeting. Treasurer Mark Oakes said that due to the success of last year's survey, another financial survey of the fraternity houses will be taken.

Several houses reported high increases in their taxes over the last year. They claimed to have been reassessed without knowing about it until after the reassessment.

PKS was officially thanked for the successful Skuffle last Saturday night. Bill Hickling, the PKS representative, accepted the thanks and went on to suggest a pooling of resources by various houses to have more parties of that sort throughout the year. Bernstein appointed him head of a committee to organize it.

Consultant firm hired to aid dining service

By Barb Moore

The Housing and Dining Service has hired an outside consulting firm to analyze MIT's dining operations, and to make recommendations for the improvement of the services.

Aware of the continual problems experienced by dining service on the MIT campus, H. Eugene Brammer, Director of Housing and Dining, along with Assistant to the Vice-President for Operations Richard Sorenson, considered several firms to analyze the operation. Of two companies seriously considered for the job, the dining service administration chose Arthur Dana and Associates.

The decision to hire an outside firm was based on several considerations, according to Brammer. One very obvious problem was the financial situation of campus dining services, but Brammer stressed that this was not the only point which stimulated the analysis. Brammer hopes that high food quality will also be insured in the recommendations. "We hope to offer the best food for the minimum dollar," stated he.

There are always complications which force costs up, preventing dining services from meeting their expected budget. This year, the inflationary increase in food prices forced costs to dining service up, but the price of commons had already been set for this academic year

at \$720.00.

Dana and his associates replied to MIT's offer last June 20, and came to observe the operations in August. Since then, they have conducted extensive examinations of the dining services. Their investigation is to cover all aspects of MIT dining.

Brammer stated that Dana has been given a free hand in his testing, and that he has been told nothing that would "muddy the waters" in Dana's work. He feels that what is needed is a fresh viewpoint of the system in order to clear up its problems.

This fall, during Dana's two week stay at MIT, he met with members of the Committee on Student Environment (CSE) to discuss their views. He met with a small group composed of students and faculty, hoping to get student input into the process. Dana also talked informally with many employees of the Dining Services, as well as students eating in the various dining halls.

The recommendations of Dana's group are due by November 30, 1973. At that time, the Deans' office, the Chancellor and Dining Service officials will evaluate all recommendations. Brammer hopes to have student input in the final decision on Dana's finding. They plan to take all recommendations into consideration, and choose those most beneficial for MIT's operations.

Plight of a female writer:

Tillie Olsen reads works

By Jules Mollere

"By my writing I'm just trying to make the kind of cost I had to pay to be both a woman and a writer become less and less necessary. I want to relieve that sense of being a squirrel in a cage, of the desperation of con- striction."

This is how Tillie Olsen, author and visiting lecturer in the Department of Humanities, expressed her goal in writing to an audience gathered in the Student Center to hear her recite.

The reading of *Tell Me a Riddle* for which Olsen received an O. Henry Award, appeared to have a great effect upon the audience of fifty people, some of whom openly cried. When asked how she could stand to read this piece, which was characterized by some of the audience as "very depressing," Olsen replied, "I don't find it that way. I simply wrote it to show the lack of communication and the loss of community during that period [the 1950's]."

"I'm a strong believer in the individual... but true individuality is not possible without being part of a community."

Twice during the reading, Olsen clarified allusions to activities and objects of the Fifties which she thought the younger members of the audience might be unfamiliar with. This prompted one member of the audience to remark during the question and answer period that followed the reading that these points were really just surface details and that "The work itself is timeless." The prize-winning authoress replied, "That's why I wrote thousands of pages trying to make it so. Thank you for saying that."

During this question and answer period, Olsen also explained some of the problems she had had while writing *Tell Me a Riddle*.

"It was taken up and put aside, written on ironing boards when the children were asleep and on buses. Then for two years no one would publish it."

She later amended this statement by saying that Esquire had offered to print it "if I changed the ending and cut the rest in half."



LSC

Friday, November 2
Funny Girl
7 & 10 - 26-100

Saturday, November 3
Steelyard Blues
7 & 9:30 - 26-100

Sunday, November 4
Spellbound
8 - 10-250

Reminder to members—
Election meeting on
November 19, 7pm,
Mezzanine Lounge.

Another person in the audience challenged her stated view that the 1905 Revolution in Russia was "beautiful." "How can anyone call the slaughter of innocent people 'beautiful'?"

"I personally couldn't stand to bring about change which would cost one human life," Olsen replied. "One has to consider the oppression and loss of life that preceded the revolution and made such a violent change necessary."

"Classes of people who had been illiterate for centuries before the revolution began to read; the rags bound around the feet of the peasants gave way to boots. Despite all its failures, one has to admit that it was a revolution."

One of the last questions Olsen was asked was whether *Tell Me a Riddle* was a true story. She replied, "Certainly there is some basis in fact of the characters but no one character is based upon a single person. I take a little from everyone I've ever known. That's how I write."

NOTES

* Dormitory and Commons charges are due and payable in full November 1, 1973 for all Freshmen. Freshmen desiring to defer one half of the charge until December 1 must go to the Student Accounts Office Room E19-215 and make arrangements with Mr. James McTighe. The Student Accounts Office hours are: Open 9:00 - 3:00 Tuesday, Wednesday and Thursday. Closed all day Monday and Friday.

* Through the sponsorship of the MIT Innovation Center and Co-op, Eta Kappa Nu (EKN), the EE honor society at MIT, is organizing a contest for student innovators. It is open to all undergraduates at MIT. Contestants have only to submit the plans of an original idea with an estimate of those factors that indicate its marketing potential. A first prize of \$300, a second of \$100, and two of \$50 each are available to those innovative students who give it a whirl. The contestants are divided into two groups - freshmen and sophomores for level 1, and juniors and seniors for level 2. Prizes totaling \$500.00 are awarded to contestants in each level. EKN plans to register contestants in the Lobby of Building 10 the week of November 5, and there they will be given information sheets on the details of the contest. Registration will continue at the Eta Kappa Nu office, 38-476.

* Unicef Greeting Cards, Notes & 1974 Datebooks are available NOW at the Technology Community Association (4th floor of the Student Center.) TCA has a wide selection of these beautiful cards and datebooks, but they go very fast! Hurry to get your choices. Call x3-4885 for information, or stop today at TCA, W20-450.

* The SCC Potluck Coffeehouse is open every Friday and Saturday from 8:30pm to midnight in the Mezzanine Lounge. Admission is free and refreshments are provided. Performing this Friday night are Jim Olmos and Mike Hunt and on Saturday we will be closed because of the SCC free concert in the Sala with Larry Carsman.

* The first New England mass screening for Tay-Sachs disease will be held Sunday, November 4, from 1 to 5pm at the Brookline Brighton-Newton Jewish Community Center, 50 Sutherland Road, Brighton. The screening is aimed primarily at couples of child-bearing age who are of Ashkenazi (Eastern European) Jewish background.

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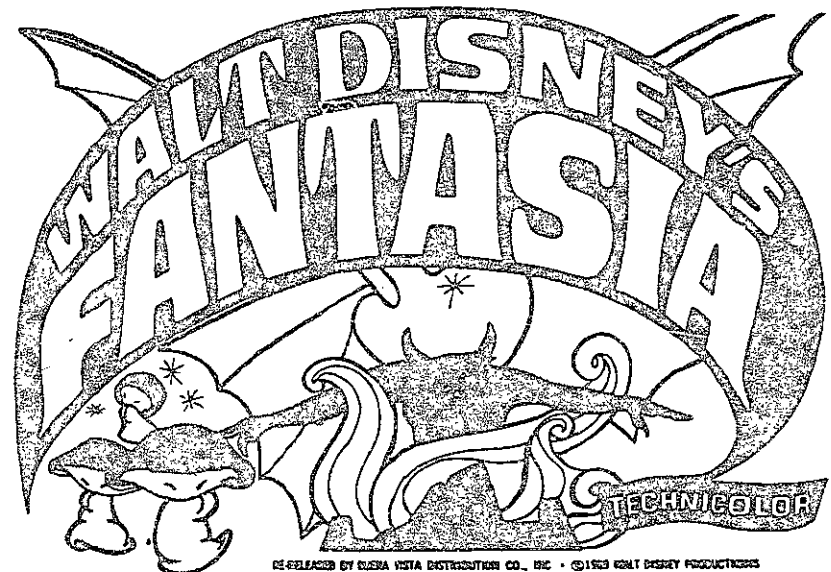
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ON THE FUTURE OF MAN AND SOCIETY

Wednesday, November 7th

THE DISJUNCTION OF CULTURE AND SOCIAL STRUCTURES

Lecturer: Professor DANIEL BELL, Sociology, Harvard

Respondents: Professor LESTER THUROW, Economics, M.I.T.
Professor MASON HAIRE, Sloan School, M.I.T.

Thursday, November 8th

QUESTIONS ABOUT THE LONG-TERM FUTURE

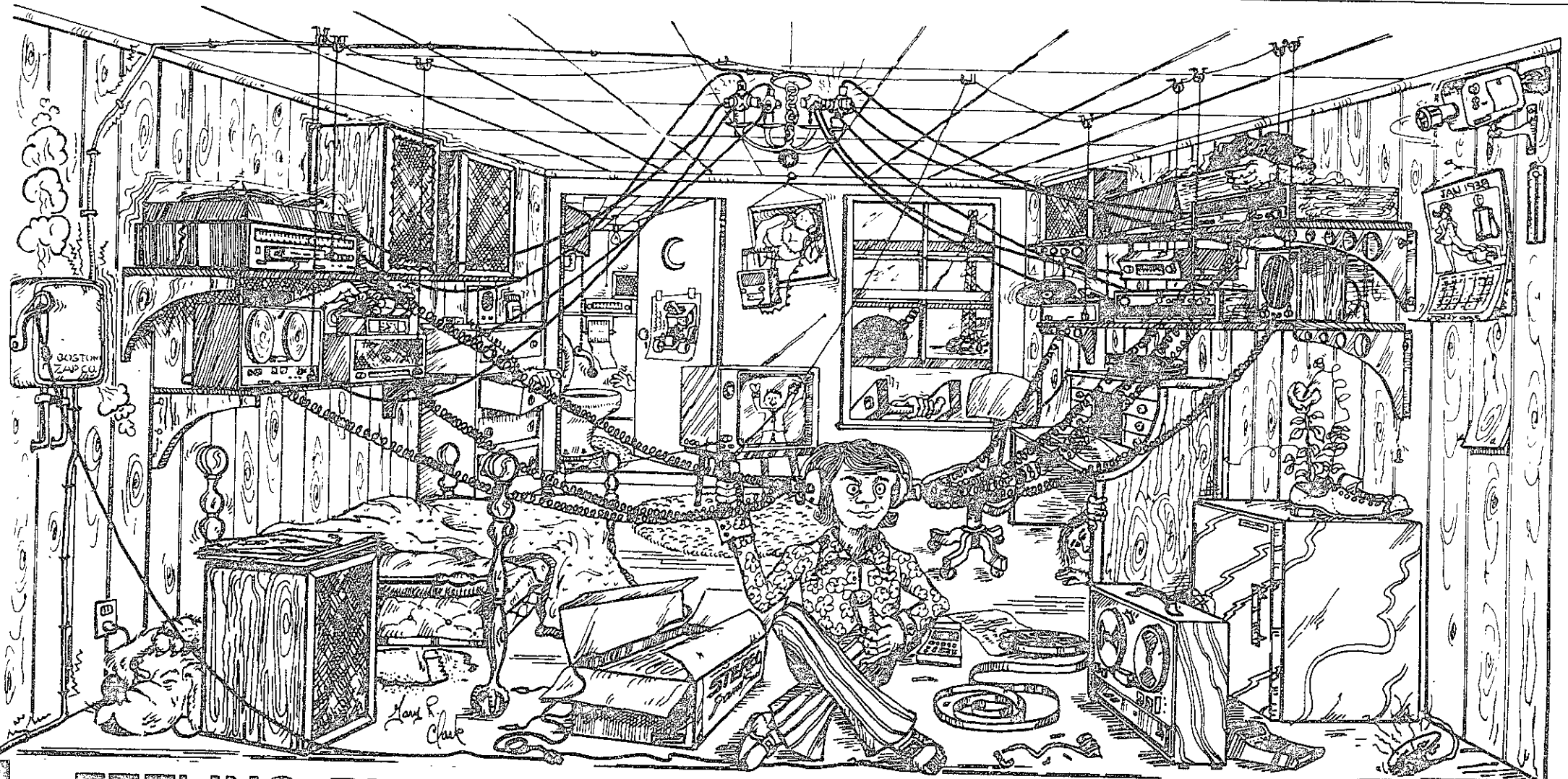
Lecturer: Professor ROBERT L. HEILBRONER, New School
for Social Research, New York

Respondents: Professor HAROLD J. HANHAM, Dean, School of Humanities, M.I.T.
Professor PAUL A. SAMUELSON, Institute Professor of Economics, M.I.T.

6:30 Buffet Supper, Mezzanine Lounge, Student Center

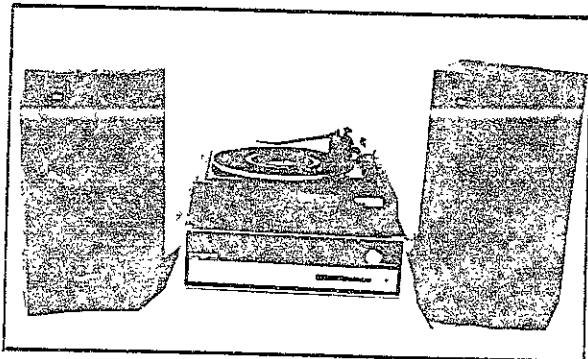
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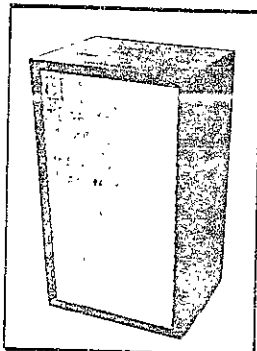
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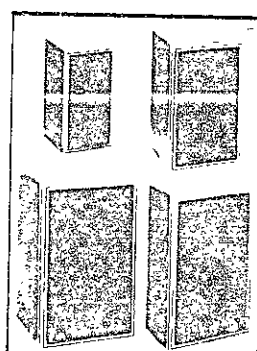
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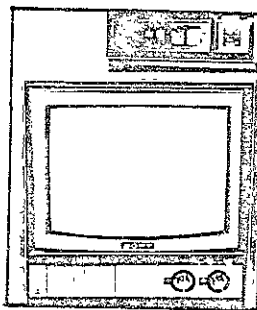


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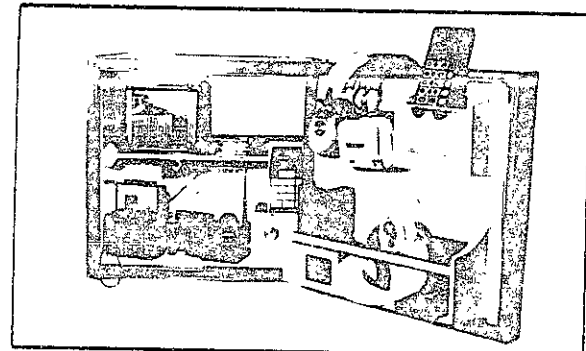
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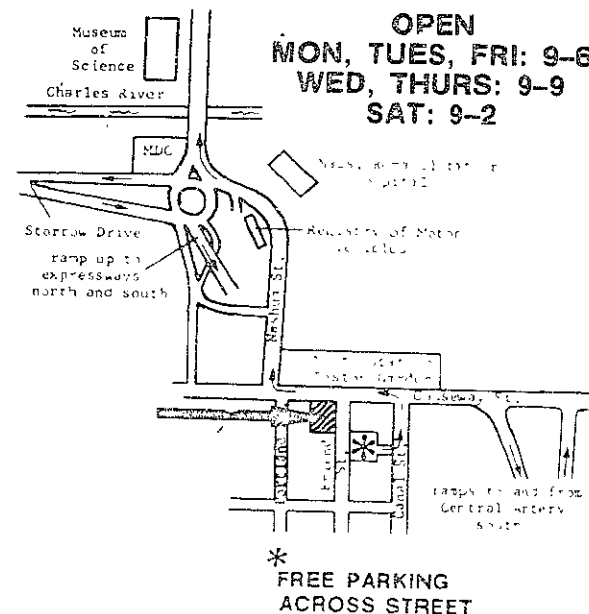
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McNamara, recovered the dust, while Photo Editor Dave Green photographed the historic occasion.

LCA. The original rulings against SAE were upheld.

Gore visual addressing the Ford Hall Forum last Sunday night on "The State of the Union."



Professor Jeffrey Pressman.

Photo by Richard Reihl

Eunice West discusses "Your Place and Mine"

By Margaret Brandeau
Eunice West, executive producer of feminist TV show "Your Place and Mine," spoke to the MIT Association for Women Students (AWS), Monday, October 29, on "Women's Issues and Involvement."

"I believe that women really don't have the equivalent power of voice that men have," she said, "and I don't believe that all women have to do is pull themselves up by their own bootstraps."

"Right now, in the context of our reality, women have to do everything they possibly can for themselves," she said. "Every woman should try to push her parameters a little bit."

"I hope that through my show I can find ways of shaking people's attitudes and assumptions."

West said that she is not as concerned with getting her ideas across to feminists as she is in reaching women who let men become the center of their lives.

"There are a lot of women who don't know they have problems," she said.

According to West, the prime work that women need to do is

in lobbying for better jobs. "Women have to start agitating against the labor unions," she said.

She feels that job counseling services for women are not really needed as there are not many jobs for women available.

West has not yet had any men appear on her show, which has been on the air since September, since she believes that "when there are men in groups they tend to dominate them."

"It's traditionally hard for women to speak up in public or to assert themselves," she noted.

She added that, "Men control the media anyway. Why don't we let them discuss feminist issue on their own shows?"

"Your Place and Mine" deals mainly with the problems facing women today. "I don't want to add to the feeling that a lot's happening for women, because I don't think it is."

West's show is one of the first feminist TV shows. She thinks, however, that within a year a lot of TV stations will have them.

"Your Place and Mine" appears on Sundays at 12:30pm on Channel Five (ABC).

US needs new leadership, according to Poli Sci profs

By Mike McNamee
"America today is faced with a deep-seated, if not key problem of politics - how does a nation get and keep good leaders? I think the current situation shows that the first step in the solution of this problem is getting rid of bad ones." - Professor W. D. Burnham.

"Constitutional Confrontation—Where Do We Go From Here" was the title of a seminar, sponsored by the Political Science Department, last week. The topic was the current political scene, and the "subject that is on everyone's mind - impeachment of the President."

Professors Walter Dean Burnham and Jeffery Pressman discussed various aspects of the problem, along with Dr. Louis Merand, Assistant to the Provost, on a panel chaired by Head of the Department Eugene Skolnikoff. The main thrust of their arguments, as Burnham put it, was "We can't go back - we've crossed a threshold that makes it politically feasible to impeach, and it looks like it might be necessary."

Menand, leading off the discussion, addressed the constitutional issues that are at stake in the current confrontations. "The crisis now comes down to a confrontation between the Executive and the Congress - something that was not unforeseen by the Founding Fathers," Menand stated. "They set up the mechanism of impeachment as a way to relieve these confrontations."

Impeachment, according to Menand, is "an arcane subject," in that the American people "have little experience with it.... Most people think that Andrew Johnson was not impeached, while he actually was - he just wasn't convicted."

Comparing the American system of impeachment to the British, Manand noted that the House of Representatives "is working on what the British call a 'Bill of Particulars,' which sets forth the offenses that the official is being impeached for. Many constitutional scholars, according to Menand, feel that

this Bill has to be "very precise" in defining the offenses. "One reason that Johnson was not convicted," he added, "was the fact that the articles of impeachment were drawn up in less than a week."

Menand names four areas that will probably be referred to in the report of the House Judiciary Committee, which is studying the matter of impeachment: the bombing of Cambodia, and the cover-up of that bombing; the "Houston Plan" of domestic espionage; the impoundment of funds appropriated by Congress; and the illegal use of the CIA in internal espionage.

Burnham, addressing the political implications of the crisis, referred to Nixon's career since the 1972 election as "one of the most commanding performances of self-destruction in history." He traced the "downfall" of Nixon through several stages: the collapse of the "first Nixon administration - Haldeman, Erlichman, et al" in April, the testimony of John Dean to the Senate Watergate Committee in June, the breaking of the information about the tapes in July, the Agnew affair, and the "firestorm" of the last month. Possibly the most important of these issues, Burnham noted, was the tapes: "When news about the tapes broke, it gave the whole country

an issue to focus on. It seemed that there was a perfect way to solve the case, and Nixon was refusing to let it be solved."

One of the most important political implications of Watergate and recent events, Burnham said was that "the burden of proof has shifted to the President, in all matters. People are thinking the unthinkable these days."

Burnham predicted that "if Nixon counts up the House and Senate, like he seems to have done with the Supreme Court on the tapes issue, and finds that he is certain to be impeached... then he'll probably resign. That's the only way I'd see him resigning."

Pressman stated that many of the factors that are motivating Congress in its current revival are institutional - institutional jealousy, institutional patriotism.

Pressman stated that Congress's current flurry of activity is "mainly due to the outpouring of public opinion" that has taken place since Nixon fired Special Prosecutor Archibald Cox two weeks ago. "One thing that cuts across all lines in Congress is the urge to be re-elected, and public opinion is what matters here," Pressman said. "There's a great need to stiffen the backbones of the Congressmen to get them to go through with this."

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by Fred Hutchison

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But you must do one. That's the new rule. You can do both. Doing both things would be good but you must do one or the other. There's no getting around it. It's the new rule. It was on the news the other night, maybe you missed it. But nonetheless, it's the new rule. And you have to obey it.

the tech arts section



Scenes from "Man of La Mancha"

Aldonza

Don Quixote

Sancho

the Prosecutor

the Padre

Photos by Roger Goldstein

Dramashop's one act plays

by Matthew Farber

After attending the two one-act plays, *The Real Inspector Hound* and *Schubert's Last Serenade*, presented on October 19th and 20th by the MIT Dramashop, I must proceed with the greatest humility.

Tom Stoppard, author of *Rosencrantz and Guildenstern are Dead*, makes some serious comments about the theater as well as criticizing theater critics in *Hound*. It is a clever melodrama evolving from a play within a play, that received some sharp acting. The performance on Saturday evening was enjoyable, in spite of a sound equipment failure that led Paul Pangaro '73, Peter Daniel and Elvira Jons to improvise most successfully, with few in the audience even realizing it.

David deKaufer '75, Anne Auerbach '77, JoAnne Gibbons, Jon Chosiad, Dirk Zwemer '74, and David Dreyfuss '76 all handled their parts creditably if not in some cases with strong command, as they were faced with problems common to actors in melodramas. The set design for this play was done very well.

Schubert's Last Serenade, the other presentation, was written by Julie Bovasso, a faculty member of Sarah Lawrence College. The play centers around a confrontation between two new acquaintances, a French hardhat construction worker and a Radcliffe sophomore, in a French restaurant. With most of the action following the direction of the Maitre D., played by Emil Millet, who served as the narrator, the other actors, David Cox, Nikki Velfort, Jay Van Dwingen, Tom Mills, and David Dreyfuss all seemed to have difficulty in dealing with their roles, which led to some awkward performances.

Professor Joseph Everingham is still not back yet, after undergoing an operation this summer. As the MIT community hopes for a speedy recovery, Ed Darna, the technical director, has been doing a yeoman's job, overseeing these student

produced, directed, and designed productions, with some artistic assistance from playwright and Professor Pete Gurney.

This writer would like to see further coherence given to the two one act plays chosen. Trying to express or present similar themes by different playwrights or contrasting styles of different periods would add more meaning to the evening. These thoughts notwithstanding, all those involved with MIT Dramashop are to be commended for adding another dimension to the cultural life of the Institute.

Owade's music events

by Stephen Owades

Through the evolution of music, both the medium and the environment of performance have changed greatly. In recent years, much attention has been given to performance of early music on "original instruments" of the composer's day, but relatively little care is taken to find the appropriate acoustical surrounding for performance of various types of music. The modern concert hall is built for a compromise between clarity and reverberation which is generally appropriate for classical and romantic music. Much of earlier music, however, was intended to be performed in churches, which then tended to have a great deal more reverberation than concert halls, or even most churches, do today. Such music loses an entire dimension without the "wash" of sound added by a highly resonant acoustic.

Several years ago, Michael Tilson Thomas conducted the Harvard Glee Club in Symphony Hall (on a Boston Symphony Spectrum Concert) in an organum by the late twelfth century composer Perotin. In order to create a suitably resonant acoustic, he had the sound of the chorus miked and played back in the art gallery at the rear of the hall, and the resulting added reverberation replayed in the concert hall. The effect was interesting, but not very convincing.

It was thus with great interest that I noted Mr. Thomas's intention to have the men of the Cantata Singers perform plainchant interludes within Charpentier's *Mass for Several Instruments Instead of Organ* on the Boston Philharmonia's October 7th concert at the National Theatre. This unusual hall, an ex-vaudeville house and movie theatre, was first used by the Philharmonia last spring. The sound from the stage is fairly clear, if somewhat diffuse when heard from seats on the floor. The men's chorus was placed high in the second balcony, from which they produced an amazingly resonant, "stone-church-y" kind of sound. It seems that the National Theatre's unusual combination of acoustical properties lends itself ideally to mixtures of old (church) and more recent (concert-hall) styles of music, and I hope that these remarkable properties are exploited often in the future.

The Boston Philharmonia is a self-

governing orchestra composed of local free-lance musicians. Substantially the same group accompanies many local choruses as the Cambridge Festival Orchestra. They did a fine job in their first concert of this season. Michael Thomas's program was extremely diversified—Ingolf Dahl's *Music for Brass Instruments*, the aforementioned Charpentier *Mass*, Stravinsky's *Abraham and Isaac*, Haydn's *Symphony 81*, and Beethoven's *Elegiac Song* and *Calm Sea and Prosperous Voyage*. The Dahl was superbly performed by six brass players. Although interesting for the acoustical effects noted above, the large size and modern instrumentation of the orchestra diluted the contrasts within the orchestral sections of the Charpentier. David Evitts did an excellent job with the difficult baritone solo in the Stravinsky, but he was too often overwhelmed by the orchestra. The Haydn came off winningly, while the Beethoven choral pieces can charitably be said to merit their obscurity.

The Philharmonia's next concert is this Sunday evening (November 4) at 8 pm, again at the National Theatre, 537 Tremont Street (between Berkeley and Clarendon). The conductor is Mr. Ling Tung, who was born in Shanghai but studied and now resides in the U.S. Although this is his first appearance in Boston, he comes with impressive credentials, and the concert should be worth hearing. The program will consist of Haydn's *Symphony 44*, Frank Martin's *Concerto for Seven Winds, Strings, and Percussion*, and Brahms's *Serenade 2*. Tickets, at \$5, 4, and 3 (student seats at \$2) are available at the box office at 6 pm. For information, call 426-5000.

The grandly titled *Cambridge Symphonic Brass Ensemble* played some Renaissance and Baroque brass music in the MIT building 7 lobby on October 16th at noon. The six or so seconds of reverberation would make mush of most music, but it is ideal for the repertoire played on this program. I found the performances reasonable, though somewhat disappointing. The conductor-less ensemble had trouble with its internal balance, with important lines often submerged. In addition, I longed for a lighter and brighter sound, such as that of early brass instruments.

I would encourage anyone with any interest at all in music to follow Leonard Bernstein's Norton Lectures. There are to be six in all, three of which have already been given. The lectures are open to the public on Tuesday nights at the Harvard Square Cinema (but tickets are nearly impossible to get), and broadcast on Channel 2 at 4 pm on Sundays. Bernstein is dealing with music via an analogy to modern linguistics, a la Chomsky, and he is able to make many deep structural point clear to the lay audience by this process. The lectures also include performances taped by Bernstein and the BSO last fall: so far, the *Mozart G Minor Symphony* and the Beethoven *Pastorale* have been shown, and this Sunday's lecture will include Debussy's *Prelude to the Afternoon of a Faun*.

MTG's Man of La Mancha

by P.E. Schindler, Jr.

It seems appropriate today — when a prominent member of the Executive Branch is busy going as mad as a hatter — to be staging a play about a madman. *Man of La Mancha* is a sympathetic portrayal, unfortunately, but as long as we are all thinking about a crazy man, we might as well watch one on stage.

This Musical Theater Guild production is a good one, overall. In several senses, it is defeated, as are all plays staged in Kresge, the auditorium that makes a lousy theater and a marginal auditorium. People who have acted on the stage in the main theater, where this performance is being presented, tell me the orchestra cannot be heard from the stage.

Either that, or the fact that the performance that I reviewed was a "tech rehearsal" may explain why Aldonza-Dulcinea (Carol Livingstone) was consistently sharp every time she sang.

But that's it: in the entire performance I saw, that is my only major criticism (and Carol is said to have had a cold). On the whole, the acting was good, the singing was adequate, and the sets and light design were excellent. So, it averages out to be good.

The stage is not as sweeping as the innovative one used on Broadway, pictured in many national magazines, which swept out into the audience. Still, it is used well under Jack Mayer's direction; almost all of the scene changes are made plausible with a combination of moves by the actors and lighting, the latter designed by Jack Peers. Set designer was Jeff Star.

(Mayer appears on the stage, briefly, near the end. You will probably notice that after the man is taken away by the inquisition, none of the characters you recognize is missing.)

The orchestra, conducted by the inevitable Bill Grossman, sparkled as always.

Individual performances: Don Quixote was played to a T by Tom Tomasovic, although he didn't appear quite as old as the part called for. Mac Sloan, as Sancho, turned in a virtuoso performance as the perfectly nodding, servile underling. His singing voice is — well — unusual and interesting. Aldonza? A delightful, lusty wench from head to toe, whose acting far outshines her singing, and that is not really a put-down of either talent. Robert Greer, who plays the Padre, gives the classic comic performance of this version stealing his scenes with plastic-faced piety.

Which is not to damn the others with faint praise: Skipper Baas, the perennial Erlend van Lidth de Jeude (the prosecutor), Johanna Kovitz, Cynthia duPont, and Paul M. Rala did their jobs, as did the supporting cast. They supported.

This play is right for our times, and it will play several times: Friday, Saturday and Sunday this week, Fri. and Sat. next.

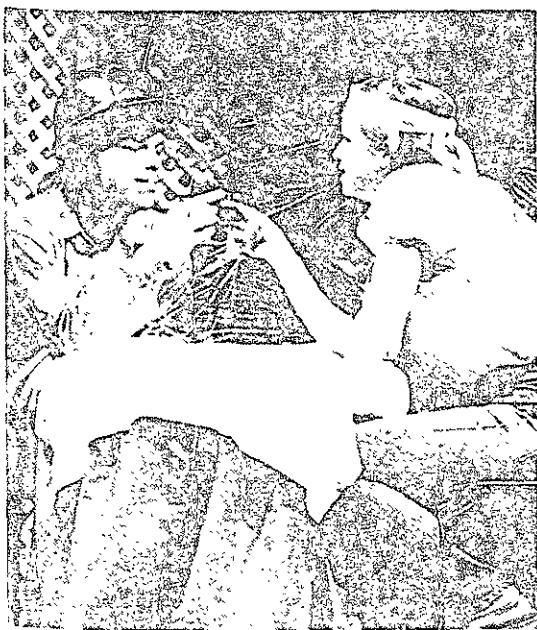


Photo by Sheldon Lowenthal

vicarage, recovered the dust, while photo editor Dave Green photographed the historic occasion.

L.A. The original runnings against SAE were upheld.

Gore Vidal addressing the Ford Hall Forum last Sunday night on "The State of the Union."

Bos Symp's recordings

by Stephen Owades

The first recording in the projected cycle of the works of Hector Berlioz by Seiji Ozawa and the Boston Symphony Orchestra, that of the *Symphonie Fantastique*, is now available, and it is a splendid achievement. The Boston Symphony has made somewhat of a specialty of Berlioz for many years, and it is good to see Ozawa maintaining, and even improving upon, this great tradition. After many hours of comparisons to other versions, I concluded that this latest is also the best one available. Many of the most noteworthy characteristics of previous recordings are equalled or even surpassed, while Ozawa adds some unique touches. The woodwind "fanfares" at the start of the last movement, for example, end with the downward slide indicated in the score; only Ozawa's earlier recording (with the Toronto Symphony on *Odyssey*—an excellent budget-priced recommendation)

reproduces this effect. The tolling bells at the climax of the last movement are real bells rather than tubular chimes, and they add an appropriately diabolical touch instead of the usual incongruous "Avoncalling" sound; the BSO owns a pair of magnificent bells for just this moment. The excitement generated in Munch's RCA-BSO version is here in full measure, along with better playing and recording. (Munch's earlier BSO recording, now unavailable, had better playing as well—hopefully RCA will reissue this on Victrola some day.) The precision of the Boulez version for Columbia is at least equalled, but without the strange tempi that Boulez imposes on the music, especially in the march. Bernstein's recent New York Philharmonic recording on Columbia has a superbly propulsive account of the waltz; amazingly enough, Ozawa's is even better. Pretre's BSO recording, now on Victrola, is totally outclassed, sounding dreadfully dull by comparison. Colin Davis's Philips recording does not have the energy level of Ozawa's, although his is the only version I know of that observes the first and fourth movement repeats and includes the cornet part in the waltz which Berlioz added after publication of the score. The record-

ed sound on the new Ozawa recording is typical of Deutsche Grammophon's work in Boston, containing a satisfying mix of concert-hall ambience and instrumental detail. It demands to be played at concert-hall volume for greatest effect, and the balance is the most natural of any version I have heard. Overall, a "must-hear" disc.

I am ambivalent about following a concert with a score, because it can be a distraction, but using a score can help a great deal to clarify a piece of music on repeated listening to a recording. The *Symphonie Fantastique* is available in the excellent series of Norton Critical Scores, which contain not only the music (in an authoritative edition) but also detailed analysis and commentary. Norton scores are available at any music store.

As a member of the chorus, I am not an unbiased observer of the first week's Boston Symphony Concerts, which featured Seiji Ozawa conducting Berlioz's *Damnation of Faust*. Nevertheless, I must report that I was greatly impressed with the work of the orchestra, soloists, and chorus, and especially with Mr. Ozawa's perceptive interpretation of this wide-ranging score. The soloists, Edith Mathis (Marguerite), Stuart Burrows (Faust), Donald McIntyre (Mephistopheles), and Thomas Paul (Brander) sang well. Miss Mathis's voice is somewhat light for this mezzo role, but her singing was quite sensitive. Stuart Burrows, who is blessed with an incredibly beautiful tenor voice, was replaced on Saturday and Tuesday nights (due to his prior commitments at the Metropolitan Opera) by Harry Theyard, whose singing revealed an excess

of Broadway and Puccini in his musical background. Donald McIntyre's opulent basso was ideal for the role of Mephistopheles, except on Saturday night when he lost his voice, due (apparently) to food poisoning. Mr. Paul's singing of Brander was also well characterized, and he performed heroically in assisting Mr. McIntyre on Saturday night as well.

The recording sessions went very well, and Deutsche Grammophon will be making the product of our labors available sometime next spring. For some reason, this work has become the test piece in a "battle of the bands" among the world's leading orchestras. Within the span of a year, New York performances have been or will be given by the Chicago Symphony under Solti, the BSO with Ozawa, and the New York Philharmonic under Boulez (if their strike is settled), and a forthcoming Philips recording adds Colin Davis and the London Symphony to the list. All this attention to a piece which has been quite neglected for many years!

The BSO's second weekend of concerts included Beethoven's *Emperor* Concerto with Christoph Eschenbach as piano soloist, Ligeti's *Melodien*, and Brahms's *First Symphony*, with Ozawa as conductor. This was a superb concert in every way. The playing of the Boston Symphony has never been finer in my memory. Eschenbach's playing in the *Emperor* was technically excellent, and he and Ozawa had a rare rapport on musical matters. The Brahms was straightforward but superbly executed, and left the audience with the satisfied feeling of having heard it as Brahms must have intended. The *Emperor* has been recorded for release in a set of the Beethoven concerti with Eschenbach and five different orchestra/conductor teams; no doubt it will be an extremely competitive single issue as well.



Seiji Ozawa

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Sports

Soccer drops two, now at 4-5-1

By Glenn Brownstein

This past week the MIT soccer team lost two games to New England's fourth and sixth-ranked teams, Springfield and Tufts, by scores of 5-0 and 3-1 respectively. In both games MIT was simply outplayed by the superior teamwork and skills of their opponents.

The Springfield rout was primarily due to the fact that Springfield played a better game, but it must also be said that the conditions were unfamiliar to MIT, as the game was played at night on Springfield's Poly-Turf field.

The combination of the very fast field and Springfield's superior speed proved to be unbeatable, as most of the game was played in MIT's half of the field.

The defense, under tremendous pressure for the entire game, played poorly in response,

as four Springfield goals resulted from defensive mistakes close to MIT's goal.

Springfield outshot the Engineers 45-10 and provided almost all of the offensive punch as MIT's passing game fizzled.

Most of the time, the steadily wearying Engineer defense simply cleared the ball out of the defensive zone to the Springfield backs who promptly shot it back in. Occasionally, MIT was able to generate a two or three-pass drive resulting in a poor shot, but otherwise was stopped.

The Engineers returned home Tuesday afternoon, and against a Tufts team that had lost only once all year, responded by playing their best thirty minutes of the season in the first half.

During this thirty minutes, MIT got off many good shots on goal as passes clicked perfectly and the team's aggressiveness neutralized Tufts' slightly better

ball skills.

The Engineers scored first on a picture-perfect pass play at 29:40. A Tufts fullback attempted to stop a Tech chip pass and instead deflected the ball directly to Shin Yoshida '76, who broke down the left wing alone with it. Spotting Lampros Fatsis '77 trailing down the middle, he sent a high cross in front of the goal that Fatsis headed past the helpless Tufts goalie. Tufts came back to tie it up at 40:04 on a deflected corner kick, ending the first half at 1-all.

In the second half MIT seemed very disorganized as they reverted to their play of the previous game. Tufts scored twice in the second half, on a shot that just eluded the goalie, and on a one-man half-field effort by Gabriel Gomez.

In the 2nd half, MIT was only able to get off two shots on goal to Tufts' eleven as Tufts completely dominated the half offensively.

As a result of their defeat, the Engineers' Greater Boston League championship hopes were ended, and their record became 4-5-1 with only three games remaining.

The Tech squad will attempt to even its soccer record Saturday afternoon against Colby. The game will begin at Briggs Field at 2:00.

IM NOTES

CYCLING

This fall's intramural cycling event will be of a rally type, out to Wellesley and back. There will be no divisions in this event, since cycling skills and luck are what count. Both individual and team entries (3 in a team) will be accepted.

Registration for the rally will be at 9:30am on Sunday, November 4, in front of Kresge. At 10:00am there will be a general description of conditions of the course, rules, and scoring. At this time, any final questions should be asked.

HOCKEY

IM Hockey rosters and entry forms are now available in the IM Office (W32-123) and they are due back in the Hockey manager's box in W32-121 by 5pm Friday, November 9. Referees are needed, and there will be an exam for which a knowledge of the IM Hockey Rulebook will be necessary. The rulebook and further information are available from the IM Office.

WRESTLING

The IM wrestling tournament will be held on Sat. and Sun. November 17 and 18. Rosters, available from the IM Office, and are due back in by Monday, November 13. For more information, contact Dennis J. Lucey, 246-8124 or the IM Office, x3-7947.

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